2018

# AP Music Theory

## Scoring Guidelines

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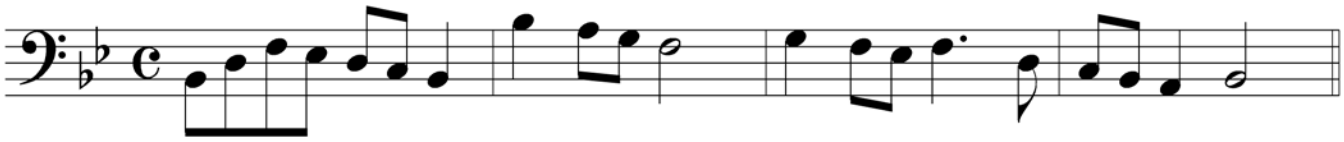
# AP® MUSIC THEORY
# 2018 SCORING GUIDELINES

## Question 1

**0–9 points**

Always begin with the regular scoring guide. Try an alternate scoring guide *only* if necessary. (See **I.D.**)

**I. Regular Scoring Guide**

**A.** Award 1 point for each segment correct in both pitch and rhythm.
- A "segment" is any half measure of the original melody, even if occurring over a bar line or beginning on a metrically weak pulse. (In common time or cut time, a segment is any set of two contiguous quarter-note beats; in compound duple meter, a segment is any set of three contiguous eighth-note beats.)
- To receive credit, a segment must not overlap with any other segment receiving credit.
- Do not subdivide a note to identify a segment.
- To receive credit, a segment *may* be metrically shifted from its original position.
- Give no credit for the final half note if notation of pitches continues thereafter.

**B.** If at least one segment is correct in pitch and rhythm, award 1 extra point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9. Exception: Do not award a 9 unless all measures have the correct number of beats. Award an 8 (i.e., do not award the extra point) to an otherwise perfect response that does not use bar lines correctly.

**C.** Record any score of 4 or higher and ignore the alternate scoring guides.

**D.** If after applying **I.A.** and **I.B.** the score is less than 4, try an alternate scoring guide.

**II. Alternate Scoring Guides (Do not award the extra point to the total.)**

**A.** Award ½ point per segment of correct pitches. (Maximum of 4 points)
*OR*

**B.** Award ¼ point per segment of correct rhythm. (Maximum of 2 points)

**III. Rounding Fractional Scores**

**A.** Half-point totals round down with one exception: A total score of 1½ rounds up to 2.

**B.** Quarter points should be rounded to the closest integer.

**IV. Scores with Additional Meaning**

**1** This score may also be used for a response that does not have one segment correct in both pitch and rhythm but has two or more redeeming qualities. (Do not award the extra point.)

**0** This score is used for a response that demonstrates an attempt to answer the question but has no redeeming qualities (or only one) or a response that is off-topic or irrelevant.

**—** The dash is reserved for blank responses.

**V. Scoring Notes**

**A.** The following notations will *not* receive credit: enharmonic equivalents; octave transpositions; dots *before* the notehead; accidentals *after* the notehead.

**B.** If you use an alternate scoring guide, do *not* award the extra point to the total.

**C.** If you try both regular and alternate scoring guides, record the higher of the scores if there is a difference.

**D.** Scores from one guide may *not* be combined with those from another guide.

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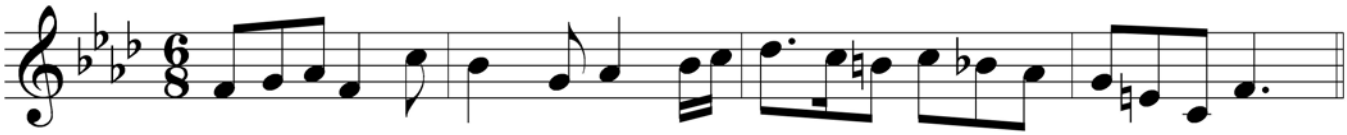
## Question 2

**0–9 points**

Always begin with the regular scoring guide. Try an alternate scoring guide *only* if necessary. (See **I.D.**)

**I. Regular Scoring Guide**

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- A "segment" is any half measure of the original melody, even if occurring over a bar line or beginning on a metrically weak pulse. (In common time or cut time, a segment is any set of two contiguous quarter-note beats; in compound duple meter, a segment is any set of three contiguous eighth-note beats.)
- To receive credit, a segment must not overlap with any other segment receiving credit.
- Do not subdivide a note to identify a segment.
- To receive credit, a segment *may* be metrically shifted from its original position.
- Give no credit for the final dotted quarter note if notation of pitches continues thereafter.

**B.** If at least one segment is correct in pitch and rhythm, award 1 extra point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9. Exception: Do not award a 9 unless all measures have the correct number of beats. Award an 8 (i.e., do not award the extra point) to an otherwise perfect response that does not use bar lines correctly.

**C.** Record any score of 4 or higher and ignore the alternate scoring guides.

**D.** If after applying **I.A.** and **I.B.** the score is less than 4, try an alternate scoring guide.

**II. Alternate Scoring Guides (Do not award the extra point to the total.)**

**A.** Award ½ point per segment of correct pitches. (Maximum of 4 points)
*OR*

**B.** Award ¼ point per segment of correct rhythm. (Maximum of 2 points)

**III. Rounding Fractional Scores**

**A.** Half-point totals round down with one exception: A total score of 1½ rounds up to 2.

**B.** Quarter points should be rounded to the closest integer.

**IV. Scores with Additional Meaning**

**1** This score may also be used for a response that does not have one segment correct in both pitch and rhythm but has two or more redeeming qualities. (Do not award the extra point.)

**0** This score is used for a response that demonstrates an attempt to answer the question but has no redeeming qualities (or only one) or a response that is off-topic or irrelevant.

**—** The dash is reserved for blank responses.

**V. Scoring Notes**

**A.** The following notations will *not* receive credit: enharmonic equivalents; octave transpositions; dots *before* the notehead; accidentals *after* the notehead.

**B.** If you use an alternate scoring guide, do *not* award the extra point to the total.

**C.** If you try both regular and alternate scoring guides, record the higher of the scores if there is a difference.

**D.** Scores from one guide may *not* be combined with those from another guide.

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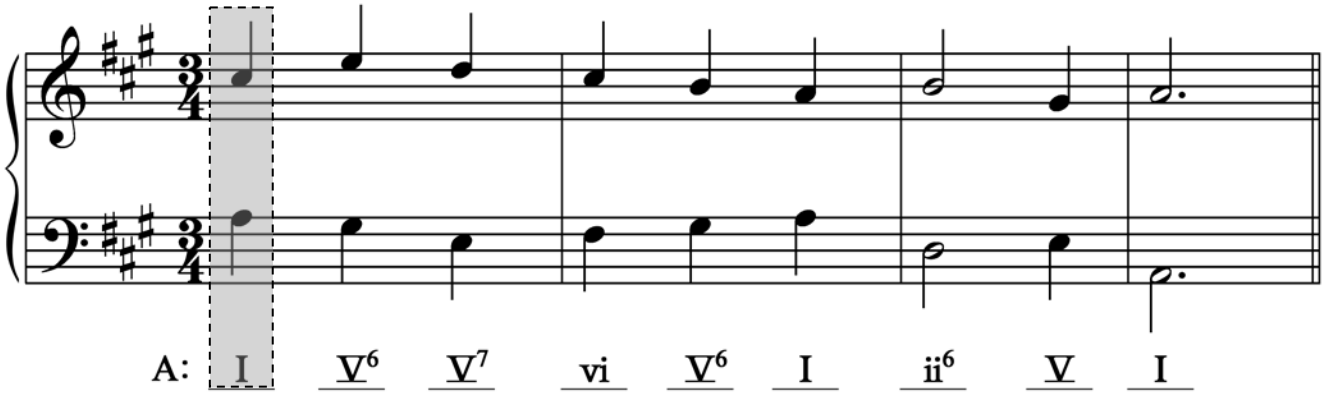
## Question 3




**0–24 points**

**I. Pitches (16 points)**

- **A.** Award 1 point for each correctly notated pitch. Do not consider duration. (An accidental placed *after* the notehead is not considered correct notation.)
- **B.** Award full credit for octave transpositions of the correct bass pitch. (Octave transpositions of soprano pitches are *not* allowed.)
- **C.** No enharmonic equivalents are allowed.

**II. Chord Symbols (8 points)**

- **A.** Award 1 point for each chord symbol correct in both Roman and Arabic numerals.
- **B.** Award ½ point for each correct Roman numeral that has incorrect or missing Arabic numerals.
- **C.** Accept the correct Roman numeral regardless of its case.

**III. Rounding Fractional Scores**

Half-point totals round up with one exception: A total score of 23½ rounds down to 23.

**IV. Scores with Additional Meaning**

- **0** This score is used for a response that represents an unsuccessful attempt to answer the question or a response that is off-topic or irrelevant.
- **—** The dash is reserved for blank responses.

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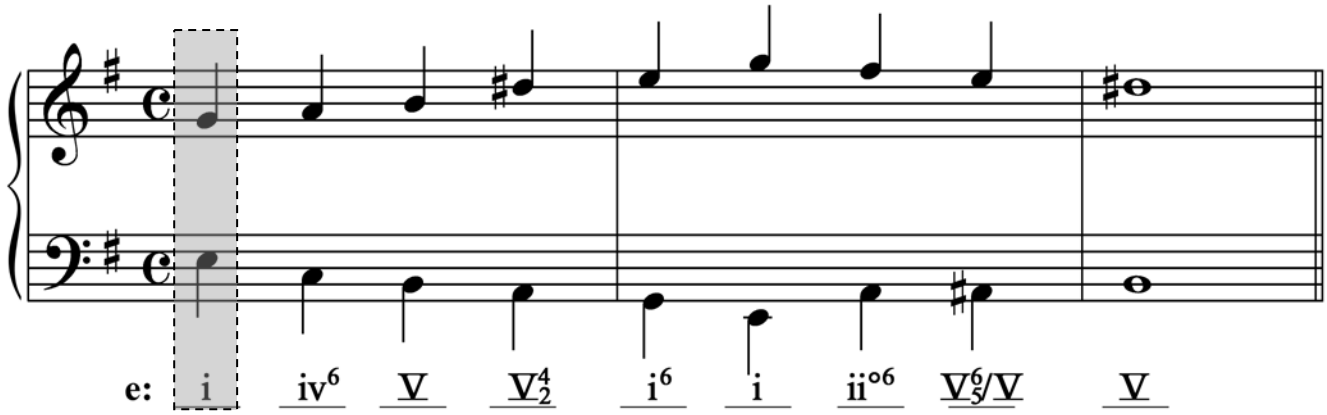
## Question 4




**0–24 points**

**I. Pitches (16 points)**

- **A.** Award 1 point for each correctly notated pitch. Do not consider duration. (An accidental placed *after* the notehead is not considered correct notation.)
- **B.** Award full credit for octave transpositions of the correct bass pitch. (Octave transpositions of soprano pitches are *not* allowed.)
- **C.** No enharmonic equivalents are allowed.

**II. Chord Symbols (8 points)**

- **A.** Award 1 point for each chord symbol correct in both Roman and Arabic numerals.
- **B.** Award ½ point for each correct Roman numeral that has incorrect or missing Arabic numerals.
- **C.** Accept the correct Roman numeral regardless of its case.
- **D.** Award no credit if an accidental is placed before a Roman numeral.
- **E.** Secondary functions must be indicated with any symbol that means "of" or "applied."
- **F.** Accept any symbol that means "of" or "applied" at Chord Eight, e.g.,

  $V\frac{6}{5}/V$, $[V\frac{6}{5}]$, $V\frac{6}{5}\rightarrow V$, $V\frac{6}{5}$ of V, etc.

**III. Rounding Fractional Scores**

Half-point totals round up with one exception: A total score of 23½ rounds down to 23.

**IV. Scores with Additional Meaning**

- **0** This score is used for a response that represents an unsuccessful attempt to answer the question or a response that is off-topic or irrelevant.
- **—** The dash is reserved for blank responses.

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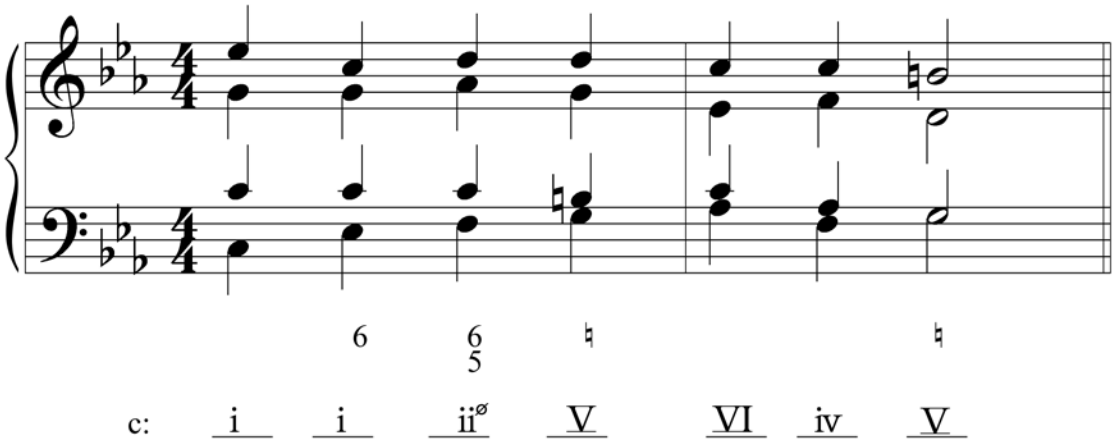
## Question 5




**0–25 points**

**I. Roman Numerals (7 points, 1 point per numeral)**

Award 1 point for each correct Roman numeral.

1. Accept the correct Roman numeral regardless of its case.
2. Ignore any Arabic numerals because they are included in the question itself.
3. Award no credit if an accidental is placed *before* a Roman numeral.

**II. Chord Spelling, Spacing, and Doubling (6 points, 1 point per chord)**

**A.** Award 1 point for each chord that correctly realizes the given figured bass.

1. The chord must be spelled correctly. An incorrect accidental on the wrong side of the notehead will be considered a misspelling.
2. The fifth (but *not* the *third*) may be omitted from any root-position triad.
3. The fifth (but *not* the *third* or *seventh*) may be omitted from a root-position dominant seventh chord.
4. All inverted triads and inverted seventh chords must be complete (i.e., have all chord tones).
5. All triads must contain at least three voices.
6. All seventh chords must contain at least four voices.

**B.** Award 0 points for a chord that breaks one or more of the conditions of **II.A.**

N.B.: Award 0 points for voice leading into and out of these chords. (See **III.E.**)

**C.** Award ½ point each for a correctly realized chord that has exactly one of the following errors:

1. A doubled leading tone, a doubled chordal seventh, or incorrect doubling of a $\frac{6}{4}$ chord.
2. More than one octave between adjacent upper parts.

N.B.: If there are crossed voices, see III.C.4.

**D.** Award 0 points for a correctly realized chord that has:

1. More than one error listed in **II.C.**, or
2. The correct accidental on the wrong side of a notehead. (For an incorrect accidental on the wrong side of a notehead, see **II.A.1.**)

N.B.: However, *do* check the voice leading into and out of these chords.

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## Question 5 (continued)

**III. Voice Leading (12 points)**

**A.** In general, award 2 points for acceptable voice leading between two correctly realized chords.
N.B.: This includes the voice leading from the given chord to the second chord.

**B.** If all chords are correctly realized, and there are no voice-leading errors (as described in **III.C.** and **III.D.**), but the response seems to have excessive leaps within the upper three voices:
1. Award 12 points for voice leading if there are six or fewer leaps in the three upper voices combined.
2. Award 11 points for voice leading if there are more than six leaps in the three upper voices combined.

**C.** Award only 1 point for voice leading between two correctly realized chords (as defined in **II.A.**) with exactly one of the following errors:
1. Uncharacteristic rising unequal fifths. (See *DCVLE*, no. 4.)
2. Uncharacteristic hidden (covered) or direct octaves or fifths between outer voices. (See *DCVLE*, nos. 5 and 6.)
3. Overlapping voices. (See *DCVLE*, no. 7.)
4. Motion leading to a chord with crossed voices. (See *DCVLE*, no. 8.)
5. A chordal seventh approached by a descending leap of a fourth or larger.

**D.** Award 0 points for voice leading between two correctly realized chords (as defined in **II.A.**) if any of the following statements is true:
1. Parallel octaves, fifths, or unisons occur (immediately successive or beat-to-beat), including those by contrary motion. (See *DCVLE*, nos. 1 through 3.)
2. Uncharacteristic leaps occur (e.g., augmented second, tritone, or more than a fifth).
3. Chordal sevenths are unresolved or resolved incorrectly. (The voice with the seventh should move down by step, but it may move UP by step only in the case of the i–$\nabla\frac{4}{3}$–i6 progression.)
4. The leading tone in an outer voice is unresolved or resolved incorrectly.
5. The 6th or 4th of the cadential $\frac{6}{4}$ chord is unresolved or resolved incorrectly.
6. At least one of the chords has more or fewer than four voices (soprano, alto, tenor, and bass).
7. More than one error listed in section **III.C.** occurs.

**E.** Award 0 points for voice leading into and out of an incorrectly realized chord.

**IV. Scores with Additional Meaning**

**1** This score can be given to a response that has two or more redeeming qualities.

**0** This score is used for a response that represents an unsuccessful attempt to answer the question (has no redeeming qualities, or only one) or a response that is off-topic or irrelevant.

**—** The dash is reserved for blank responses.

**V. Scoring Notes**

**A.** Do not penalize a response that includes correctly used nonchord tones.

**B.** An incorrectly used nonchord tone will be considered a voice-leading error.
1. Award 1 point if the incorrect nonchord tone results in one error listed in **III.C.**
2. Award 0 points if the incorrect nonchord tone results in at least one error from **III.D.** or more than one error from **III.C.**

**C.** Half-point totals round up with one exception: A total score of 24½ rounds down to 24.

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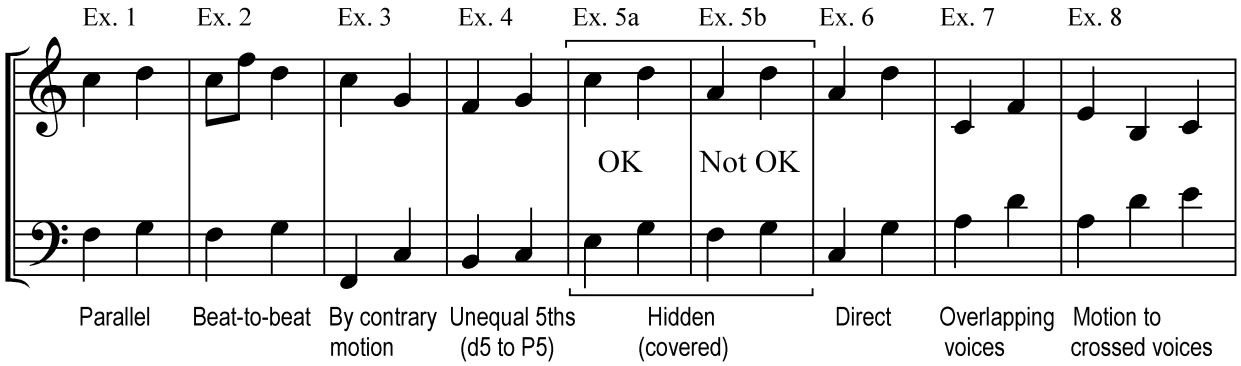
## Definitions of Common Voice-Leading Errors (DCVLE)




1. Parallel fifths and octaves (immediately consecutive) — unacceptable (award 0 points).

2. Beat-to-beat fifths and octaves (equal perfect intervals on successive beats) — unacceptable (award 0 points).

3. Fifths and octaves by contrary motion — unacceptable (award 0 points).

4. Unequal fifths (d5→P5).
   - In a three- or four-part texture, a rising d5→P5 is acceptable ONLY when passing between I and $I^6$ where neither tone of the d5 forms a dissonance with the bass, e.g., I–$V^4_3$–$I^6$ and I–vii$^{o6}$–$I^6$ (no deduction).
   - A rising d5→P5 in other progressions is unacceptable (award 1 point only). Unequal fifths between two upper voices are acceptable in either order when the voices are descending (no deduction).
   - P5→d5 is acceptable voice leading in either direction involving any pair of voices (no deduction).

5. Hidden (or covered) fifths and octaves in outer voices (similar motion to a perfect interval that involves one voice moving by step).
   - When the step is in the upper voice, as shown in Ex. 5a — acceptable (no deduction).
   - When the step is in the lower voice, as shown in Ex. 5b — unacceptable (award 1 point only).

6. Direct fifths and octaves in outer voices — unacceptable (award 1 point only).
   Definition: Similar motion to a perfect interval that involves a skip in each voice. N.B.: Many sources equate “hidden” and “direct.”

7. Overlapping voices — unacceptable (award 1 point only).
   Definition: Two voices move to a position in which the lower voice is higher than the previous note in the higher voice, or they move to a position where the higher voice is lower than the previous note in the lower voice.

8. Crossed voices — unacceptable (award 1 point only).
   Definition: Voicing in which the normal relative position of voices is violated, e.g., if the soprano is below the alto or the bass is above the tenor.

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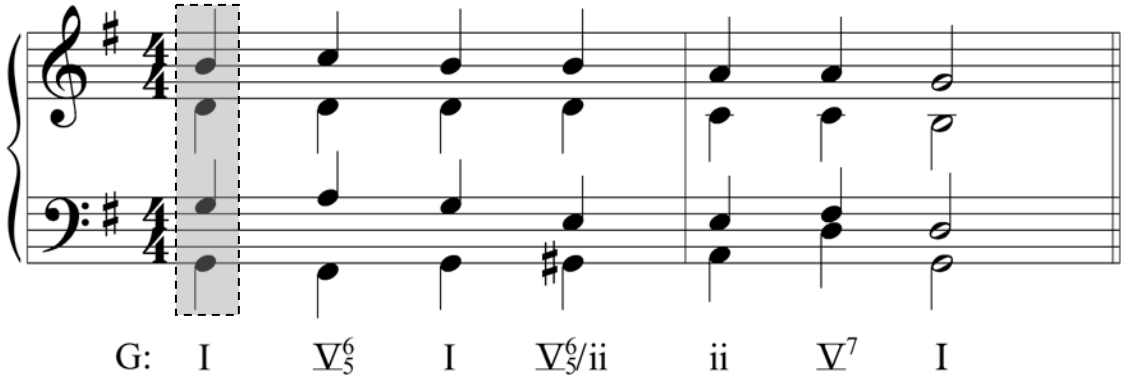
## Question 6




**0–18 points**

**I. Chord Spelling (6 points, 1 point per chord)**

**A.** Award 1 point for each chord that correctly realizes the given chord symbols.
1. The chord must be spelled correctly and in the proper inversion (i.e., the bass note must be correct). An incorrect accidental on the wrong side of the notehead will be considered a misspelling.
2. The fifth (but *not* the *third*) may be omitted from any root-position triad.
3. The fifth (but *not* the *third* or *seventh*) may be omitted from a root-position seventh chord.
4. All inverted triads and inverted seventh chords must be complete.
5. All triads must contain at least three voices.
6. All seventh chords must contain at least four voices.

**B.** Award 0 points for a chord that breaks one or more of the conditions of **I.A.**
N.B.: Award 0 points for voice leading into and out of these chords.

**C.** Award ½ point for a correctly realized chord that has exactly one of the following errors:
1. A doubled leading tone, a doubled chordal seventh, or incorrect doubling of a $\frac{6}{4}$ chord.
2. More than one octave between adjacent upper parts.

N.B.: If there are crossed voices, see II.C.4.

**D.** Award 0 points for a correctly realized chord that has:
1. More than one error listed in **I.C.** (e.g., doubled leading tone and spacing error, or two spacing errors)
   *OR*
2. The correct accidental on the wrong side of a notehead. (For an incorrect accidental on the wrong side of a notehead, see **I.A.1.**)

N.B.: However, *do* check the voice leading into and out of these chords.

**II. Voice Leading (12 points)**

**A.** In general, award 2 points for acceptable voice leading between two correctly realized chords.
N.B.: This includes the voice leading from the given chord to the second chord.

**B.** If all chords are correctly realized, and there are no voice-leading errors (as described in **II.C.** and **II.D.**) but the response seems to have excessive leaps within the three upper voices:
1. Award 12 points for voice leading if there are four or fewer leaps in the three upper voices combined.
2. Award 11 points for voice leading if there are more than four leaps in the three upper voices combined.

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## Question 6 (continued)

**C.** Award only 1 point for voice leading between two correctly realized chords (as defined in **I.A.**) with exactly one of the following errors:
1. Uncharacteristic unequal fifths. (See *DCVLE*, no. 4.)
2. Uncharacteristic hidden (covered) or direct octaves or fifths between outer voices. (See *DCVLE*, nos. 5 and 6.)
3. Overlapping voices. (See *DCVLE*, no. 7.)
4. Motion leading to a chord with crossed voices. (See *DCVLE*, no. 8.)
5. A chordal seventh approached by a descending leap of a fourth or larger.

**D.** Award 0 points for voice leading between two correctly realized chords (as defined in **I.A.**) if any of the following statements is true:
1. Parallel octaves, fifths, or unisons occur (immediately successive or on successive beats), including those by contrary motion. (See *DCVLE*, nos. 1 through 3.)
2. An uncharacteristic leap occurs (e.g., augmented second, tritone, or more than a fifth).
3. A chordal seventh is unresolved or resolved incorrectly. (The voice with the seventh must move down by step if possible. In some cases, such as $ii^7$ to cadential $\frac{6}{4}$, the seventh will be retained in the same voice.)
4. The leading tone in an outer voice is unresolved or resolved incorrectly. N.B.: When I and vi are connected by $V$ or $V^6$ (i.e., I–$V$–vi or I–$V^6$–vi) early in the phrase (so that there is no expectation of a cadence), an $\hat{8}$-$\hat{7}$-$\hat{6}$ line is acceptable in any voice.
5. The 6th or 4th of a $\frac{6}{4}$ chord is unresolved or resolved incorrectly.
6. At least one of the chords has more or fewer than four voices (soprano, alto, tenor, and bass).
7. More than one error listed in section **II.C.** occurs.

**E.** Award 0 points for voice leading into and out of an incorrectly realized chord.

### III. Scores with Additional Meaning

**1** This score can be given to a response that has two or more redeeming qualities.

**0** This score is used for a response that represents an unsuccessful attempt to answer the question (has no redeeming qualities, or only one) or a response that is off-topic or irrelevant.

**—** The dash is reserved for blank responses.

### IV. Scoring Notes

**A.** Do not penalize a response that includes correctly used nonchord tones.

**B.** An incorrectly used nonchord tone will be considered a voice-leading error.
1. Award 1 point if the nonchord tone results in one error listed in **II.C.**
2. Award 0 points if the nonchord tone results in at least one error from **II.D.** or more than one error from **II.C.**

**C.** Half-point totals round up with one exception: A total score of 17½ rounds down to 17.

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# AP® MUSIC THEORY
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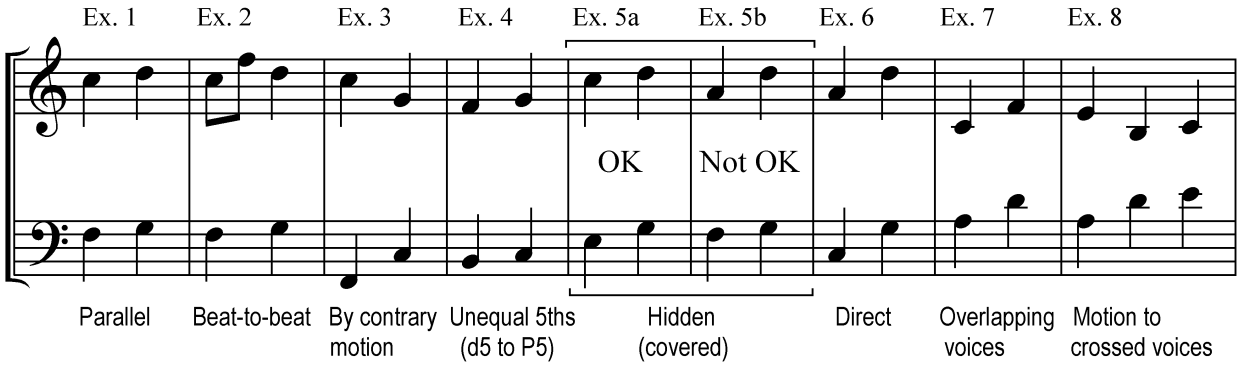
## Definitions of Common Voice-Leading Errors (DCVLE)




1. Parallel fifths and octaves (immediately consecutive) — unacceptable (award 0 points).

2. Beat-to-beat fifths and octaves (equal perfect intervals on successive beats) — unacceptable (award 0 points).

3. Fifths and octaves by contrary motion — unacceptable (award 0 points).

4. Unequal fifths (d5→P5).
   - In a three- or four-part texture, a rising d5→P5 is acceptable ONLY when passing between I and $I^6$ where neither tone of the d5 forms a dissonance with the bass, e.g., I–$V^4_3$–$I^6$ and I–$vii^{o6}$–$I^6$ (no deduction).
   - A rising d5→P5 in other progressions is unacceptable (award 1 point only). Unequal fifths between two upper voices are acceptable in either order when the voices are descending (no deduction).
   - P5→d5 is acceptable voice leading in either direction involving any pair of voices (no deduction).

5. Hidden (or covered) fifths and octaves in outer voices (similar motion to a perfect interval that involves one voice moving by step).
   - When the step is in the upper voice, as shown in Ex. 5a — acceptable (no deduction).
   - When the step is in the lower voice, as shown in Ex. 5b — unacceptable (award 1 point only).

6. Direct fifths and octaves in outer voices — unacceptable (award 1 point only).
   Definition: Similar motion to a perfect interval that involves a skip in each voice. N.B.: Many sources equate "hidden" and "direct."

7. Overlapping voices — unacceptable (award 1 point only).
   Definition: Two voices move to a position in which the lower voice is higher than the previous note in the higher voice, or they move to a position where the higher voice is lower than the previous note in the lower voice.

8. Crossed voices — unacceptable (award 1 point only).
   Definition: Voicing in which the normal relative position of voices is violated, e.g., if the soprano is below the alto or the bass is above the tenor.

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## Question 7

**0–9 points**

**I. Arriving at a Score for the Entire Response**

**A.** Score each phrase separately and then add the phrase scores together to arrive at a preliminary tally for the entire response.

**B.** Before deciding on the final score for the entire response, consider giving an extra point to a response that is either extremely good or that would otherwise receive a score of 0 (see **V.B.** below).

**C.** Except for instances where the guidelines specify otherwise, judge the bass and Roman numerals separately and ignore mismatches between them.

**D.** Errors are categorized as either minor or egregious. Two minor errors equal one egregious error (see **IV**).

**II. Scoring Phrase 2 (0–2 points)**

**A.** Judge the bass and Roman numerals separately, considering each in two halves:
- The first half consists of the opening beat and the approach to it.
- The second half consists of the last two notes (the cadence).

**B. The phrase is scored 2** if:
1. the bass has no egregious errors and
2. the final two Roman numerals match the last two bass notes (even if the first Roman numeral is incorrect).

N.B.: Secondary functions must be indicated with any symbol that means "of" or "applied."

N.B.: A phrase that receives **2 points** must have a good cadence in both bass and Roman numerals, with the bass and Roman numerals (and inversions) matching one another; otherwise, give the phrase *at most* 1 point.

**C. The phrase is scored 1** if:
1. the bass has no egregious errors, but any of the two final Roman numerals (and inversions) do not match the final bass notes;
2. one-half of the bass contains an egregious error, and at least one-half of the Roman numerals have no egregious errors; or
3. both halves of the bass have an egregious error, but the Roman numerals have no egregious errors.

**D. The phrase is scored 0** if:
1. both halves of the bass have an egregious error, and at least one-half of the Roman numerals have an egregious error; or
2. at least one-half of the bass has an egregious error, and both halves of the Roman numerals have egregious errors.

**Summary of the Method for Scoring Phrase 2**

| Bass Line | Roman numerals | Score |
|---|---|---|
| No egregious errors | Roman numerals (and inversions) must match bass notes | **2** |
| No egregious errors | First half of the phrase contains an egregious error, but the cadence is good | **2** |
| One-half of the phrase contains an egregious error | No egregious errors | **1** |
| One-half of the phrase contains an egregious error | One-half of the phrase contains an egregious error | **1** |
| Both halves of the phrase contain an egregious error | No egregious errors | **1** |
| Both halves of the phrase contain an egregious error | One-half of the phrase contains an egregious error | **0** |
| One-half of the phrase contains an egregious error | Both halves of the phrase contain an egregious error | **0** |

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## Question 7 (continued)

### III. Scoring Phrases 3 and 4

**A.** For each of these phrases, judge the bass and Roman numerals separately, considering each in two halves.
- The first half of phrase 3 is comprised of the first four beats of the phrase.
- The first half of phrase 4 is comprised of the first five beats of the phrase.
- The last three notes and their approach comprise the last half of each phrase.

**B.** Then provide a phrase descriptor both for the bass line and for the Roman numerals according to the following guidelines:
1. Judge it to be **good** even if it contains a specific egregious error and one minor error.
2. Judge it to be **fair** if:
   (a) it contains two egregious errors or two egregious errors and one minor error; or
   (b) it contains three or more egregious errors, but one-half of the phrase is without egregious error.
3. Judge it to be **poor** if it contains three or more specific egregious errors, with at least one egregious error in each half of the phrase.

| **Summary of Good/Fair/Poor Determinations for Bass Lines and Roman numerals for Phrases 3 and 4** | |
|---|---|
| good | 0–1 egregious errors (+ 1 minor error) |
| fair | 2 egregious errors (+ 1 minor error) |
| poor | 3 or more egregious errors |

**C.** Combine the descriptors to arrive at the following preliminary scores:

| **Summary of the Method for Scoring Phrases 3 and 4** | | |
|---|---|---|
| **Bass Line** | **Roman numerals** | **Score** |
| good | good to fair | 3 |
| good | poor | 2 |
| fair | good to fair | 2 |
| fair | poor | 1 |
| poor | good to fair | 1 |
| poor | poor | 0 |

**D.** Before giving a final score of 0 or 3, first consider the cadence.
1. Award *at least* **1 point** for the phrase if its cadence (i.e., its final two chords considered by themselves) is good in both bass and Roman numerals, even if nothing else in the phrase is good; the bass and Roman numerals (and inversions) *must agree* in this case.
2. A phrase that receives **3 points** must have a good cadence in both bass and Roman numerals, with the bass and Roman numerals (and inversions) matching one another; otherwise, give the phrase *at most* 2 points.
3. Phrase 4 must end with a perfect authentic cadence.
4. Secondary functions must be indicated with any symbol that means "of" or "applied."

**E.** Award at most **2 points** to a phrase that uses half notes exclusively or almost exclusively.

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## Question 7 (continued)

### IV. Weighting Errors

**A.** The following are **egregious** errors:
1. Blatant violations of the instructions
2. Parallel octaves or fifths, or diminished fifth to perfect fifth
3. Doubling the leading tone; unresolved or incorrectly resolved leading tone
4. Tonally inappropriate six-four chord (N.B.: Cadential six-fours, passing six-fours, and pedal six-fours are allowed.)
5. Unresolved sevenths or incorrectly resolved sevenths
6. Other note-against-note dissonances (including fourths) that are not treated correctly, including Roman numerals (and inversions) that do not match with the given melody note
7. Poor chord succession (e.g., $\underline{\text{V}}$–$\underline{\text{IV}}$; $\underline{\text{V}}$–ii; ii–iii; $\underline{\text{IV}}$–iii, ii–I; $\underline{\text{V}}$–vi$^6$; iii–vii$^o$, etc.)
8. Root-position leading-tone chord (vii$^o$) followed by anything other than root-position I
9. Poor chord use, such as vi$^6$ (unless as part of a parallel $\frac{6}{3}$ sequence or modulation); iii$^6$ (unless as part of a parallel $\frac{6}{3}$ sequence)
10. Inappropriate leaps (sevenths, augmented fourths, augmented seconds, compound intervals, etc.), successive leaps in the same direction that do not outline a triad, or leaps of an octave that do not change direction
11. An entire phrase of consecutive thirds or sixths (applicable to phrases 3 and 4)

**B.** The following are **minor** errors (two minor errors = one egregious error):
1. Repeated notes and/or Roman numerals and inversions from weak beat to strong beat (unless at start of phrase, or if the second note is a suspension)
2. Metrically inappropriate six-four chords
3. Approach to octave or fifth in similar motion in which the upper voice leaps, or consecutive perfect fifths and octaves in contrary motion
4. Cross-relations
5. Root-position vii$^o$ triads that move directly to I
6. Four or more consecutive thirds or sixths for half of a phrase

**C.** The following errors are marked on the first chord:
1. Incorrectly resolved or unresolved leading tones, chordal sevenths, or incorrect dissonances (see **IV.A.6.**)
2. Poor chord use (e.g., vi$^6$, iii$^6$, etc.)
3. Tonally inappropriate six-four chord
4. Cross relations

**D.** The following errors are marked on the second chord:
1. Parallel fifths and octaves
2. Hidden fifths and octaves
3. Unequal fifths (diminished fifth to perfect fifth)
4. Inappropriate leaps
5. Successive nontriadic leaps
6. Poor chord progression

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## Question 7 (continued)

**V. Other Considerations**

**A.** General considerations:

1. Consider each phrase independently; do not judge the connections between each phrase.
2. Ignore any inner voices supplied by the students; ignore any/all extraneous labels (nonchord tones, etc.).
3. Judge the bass line as either part of a contrapuntal two-part framework or as a bass line for a four-part harmony exercise, giving the student the benefit of the doubt.
4. In judging harmonies, always consider the implied bass line suggested by the Roman numerals (and inversions).

**B.** Special scores:

- Award 1 bonus point for a truly musical response or for a response that is solid throughout.
- Award 1 point to a response that otherwise would earn a 0 but that has two or more redeeming qualities.

**0** This score is used for a response that represents an unsuccessful attempt to answer the question (has no redeeming qualities, or only one) or a response that is off-topic or irrelevant.

**—** The dash is reserved for blank responses.

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